

JUNIOR Arts AND ACTIVITIES

CREATIVE ACTIVITIES FOR THE CLASSROOM

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Cover Design: Ceramic Head by Ted Soelzer, age 13



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1

SCHOOL ART IN

From nation's largest state we expect
broad cultural vision . . . and we get it!

By GRACE SANDS SMITH

Art Director
Houston Public Schools

A Houston fifth grader gathered his belongings together and said good-bye to his teacher. His mother was sending him to a small town some 80 miles away to spend the winter with his grandparents. He took his report card and transfer slip and gave one last look at the brown paper mural which was in the process of being painted. He had been chairman of the mural committee and it was hard to leave such an important post.

Less than two weeks later, the same youngster showed up one morning in his former classroom. His teacher expressed surprise at his return, but he gave the perfectly logical explanation that there wasn't any art in that other school so he just came back.

This glimpse into one child's behavior was related by his teacher as evidence of the joy and satisfaction

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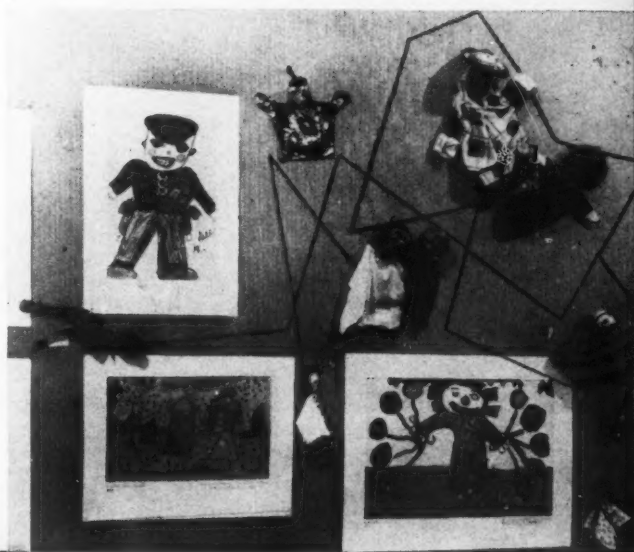
IN HOUSTON...

children experience in creative art and the need it supplies in their development. Through encouraging his interest in art, she had observed that he made better progress in his other school work as well.

Being an alert teacher and using one child's experience as a clue, she worked to provide richer and more meaningful art experiences for her whole class, reaching out especially to those children who seemed shy, disinterested or slow. The results were quickly apparent. Wonderful group discussions involved all the children; research and experimentation charged the air with inspiration; a high premium was placed on discovery and originality.

The children's paintings, designs and constructions communicated their own ideas and often revealed an insight into their personalities that had hitherto

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- (1) Choice piece of Santa Clara pottery in Museum of Fine Arts' Indian collection has many youthful admirers.
- (2) First-graders paint themselves into Halloween mural.
- (3) Movement and personality of wire cowboy were achieved by junior high student.
- (4) Puppets and drawings by primary classes are displayed in Museum's annual student exhibition.
- (5) Polished grain of yellow pine enhances fine design of painted duck.



6

ART IN HOUSTON continued



7

(6) Fifth-graders learn about mosaics as they fit odd shapes of broken tile into pleasing designs for planters and tea tiles. (7) Family portrait was sketched in pen and ink by high school girl. (8) Driftwood sculpture, "The Prophets," preserves character of medium. (9) Tempera painting is by high school girl. (10) Halloween merry-makers look through slitted cheeks of balloon masks. (11) High school craft student made jewelry of black walnut and silver. (12) Cut paper, crayons and paste combine in first graders' fire prevention mural.

gone unnoticed by the teacher. Working, as she did, with the same children in all subjects, she found many opportunities for relating art to their other school interests.

In Houston the first six grades are administered as self-contained classrooms, one teacher being responsible for all the curriculum at a given grade level. In such a program the main burden of responsibility falls upon the regular classroom teacher who more often than not has had very little training in this area other than a college course in art education. In order to assist these neophytes (the Houston schools employ about 500 new elementary teachers each year) a vigorous program of in-service education is constantly in effect. The most popular type is the art workshop which is held three afternoons a week. In the art workshop, the teachers gain some understanding of the philosophy of the elementary school. They share experiences and participate in a wide range of art activities geared to their grade levels.

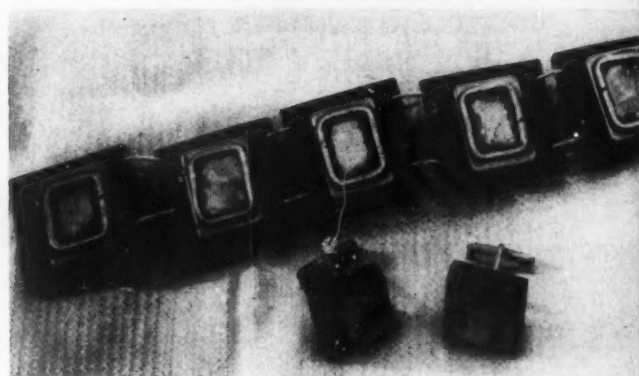
This program is bolstered by other types of in-service help, such as free courses for elementary teachers at the Museum of Fine Arts and faculty study groups, wherein the entire faculty of an elementary school — with the assistance of an art staff member — evaluates and upgrades their art program. Visiting consultants are frequently invited to Houston to hold special art conferences and workshops. Although attendance in workshops and study groups is voluntary, a continual waiting list of teachers who want to avail themselves of the service, indicates their professional interest.



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ART IN HOUSTON

continued

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17



At the junior- and senior-high-school levels, the art program is carried on by special teachers whose major college work has been in art. The same degree of integration is not possible as in the self-contained elementary classrooms, but building the art offerings on the interests and background of the children is emphasized. Some of this interest grows out of information acquired in social studies and language arts. Much more stems from their hobbies, talents, jobs and everyday living in the community.

Art instruction is required of all pupils through the eighth grade. In high school it is entirely elective and is taken by approximately 15 per cent of the students. In consideration of the numerous elective courses available to high school students, the percentage is fairly good. Four years of art sequence courses are offered, the first year being prerequisite to any of the others. In addition to these courses, two semesters of handcrafts and two of commercial art may be taken independently of any prerequisites.

The handcrafts courses were most recently added to the high school offerings. They meet the needs of many students who feel they have no (continued on page 41)



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(13) Worm-eaten driftwood suggested this sensitive carving by high school boy. (14) Making "fluffy icing" for candles is cooperative venture. Old candles and paraffin are melted in a double boiler. As paraffin is beaten it is applied with dauber. (15) Sketching action pose with paint brush makes for fresh, quick effect. (16) Enamel on copper design is made on many small rectangles, then cemented to plywood. (17) Slip mixed with grog gives textural interest to high school students' pottery. (18) Pendant by tenth-grader is enamel on copper. (19) Museum of Fine Arts displays hand weaving from Houston high schools. (20) Pitcher with inner glazing is natural red clay.

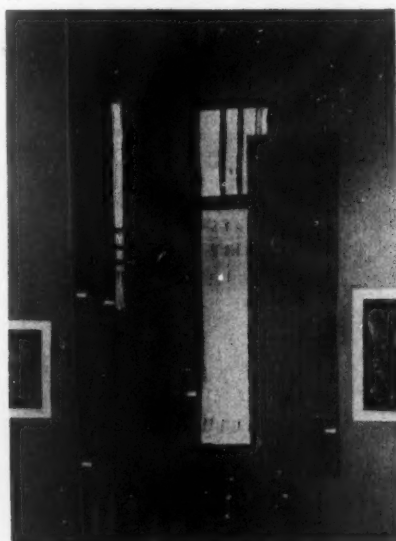
17



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19





To check progress students may pull advance proofs. Final printing of etchings is cooperative project.

HIGH SCHOOL PRINTMAKERS



IN ACTION...

By **JOHN H. RANKIN**

Gove Junior High School
Denver, Colorado

Moist print emerging from press climaxes project. If etching press is not available, hand-operated clothes-wringer will do.

Age-old process puts sparkle in their eyes as youngsters say — "Now we have etchings by Rembrandt and Burr and me!"

If you're looking for something to put sparkle into your drawing activities, try the age-old medium of graphics. Graphics will put new interest into drawing, because they dramatize it and because the processes are exciting and the results often have a professional look. The possibilities are limitless and the materials easily available. You probably have most of them in your art room right now.

To spark interest in my ninth grade elective art class, I displayed a varied collection of graphics. This led to questions: "How did they do that?" "How are etchings made?" "Can we make etchings just like that?" I avoided a directive approach and encouraged them to experiment with the project.

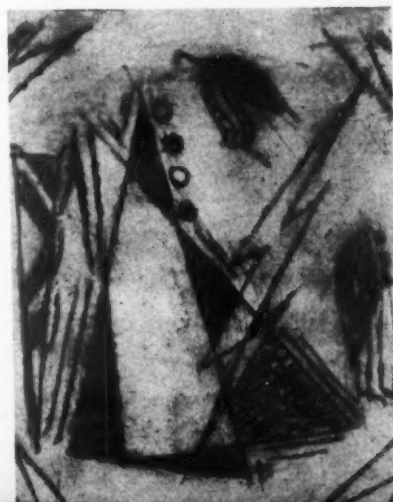
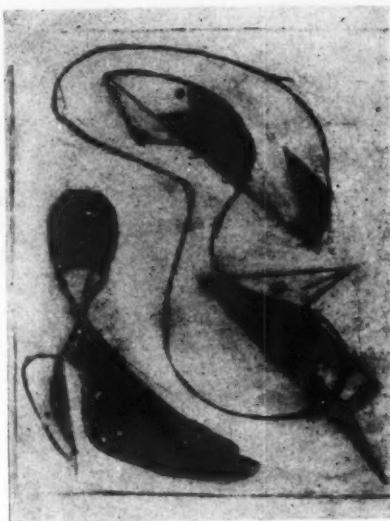
There are several ways to begin making graphics. Students may start with a pencil sketch or an ink drawing. The most spontaneous may want to work directly on the plate to be etched or engraved. The plate may be of many different materials: copper, zinc, heavy celluloid or sheet plastic.

Heavy celluloid can be purchased from most auto supply stores, but one of the best sources of this material is a doctor's office where old X-ray negatives may be obtained. Negatives — cleaned with alcohol and water, then dried and cut to size — make excellent etching plates. Sheet plastic is available from hobby shops and commercial plastic companies. The 20/000 gauge is about the most satisfactory thickness.

It is easier to work on the plate if it is secured to a drawing board or a block of scrap lumber from the industrial arts shop. The plate should be held in place by pressing thumb tacks around the edges of the plate but not through it. If you are using an opaque plate draw or reproduce the original drawing on the face of the plate. In the case of celluloid or plastic, put the drawing under the plate and it may be seen through the surface.

Etching or engraving tools may be made by cutting pieces of small-diameter dowel to convenient lengths and sinking any hard metal point in one end. Darning needles (continued on page 49)

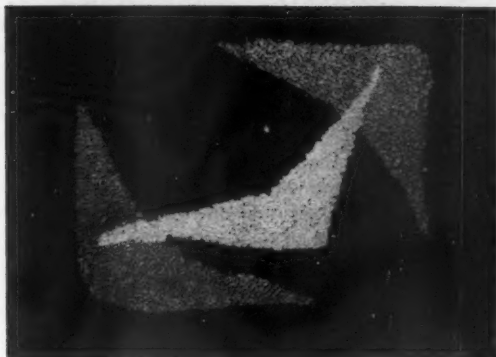
Young artists get variety of design motifs and textural effects. Etching in center was made directly on plate without preliminary drawing.



FROM RAGS TO RUGS

Rug-hooking project begins but seldom ends in the classroom. Children's interest in designing "something they can keep" helps to preserve age-old folk art.





2

By PATRICIA CYR

Art Teacher, Bryant Junior High School
Dearborn, Michigan

Rug designs like the ones on these pages result from an art program based on a philosophy that encompasses a broad scope of project areas. Freedom of selection appeals particularly to the adolescent as he gradually becomes aware of himself and his capabilities.

While some students are hooking rugs, classmates are exploring two or three other areas of their choice — ceramics, sculpture, weaving, graphics, drawing and painting. Thus there is a ready exchange of ideas in informal discussions.

Students like the rug hooking project. They say:

"It was fun to make designs . . . I liked working with other people."

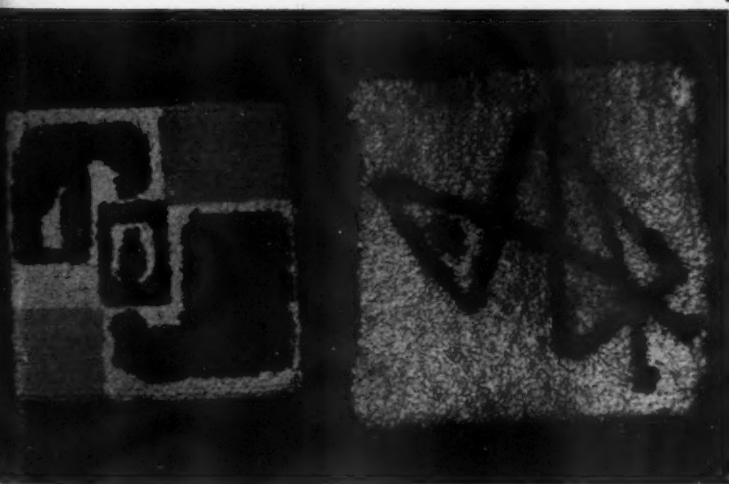
"Rug hooking looked like a lot of fun, and it was! I made two rugs."

"I liked designing my own rug, and picking out my yarn and colors."

"I liked making my rug . . . (continued on page 50)



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(1) One of the boys sums up project: "At first I thought making rugs was for girls. After I saw how much fun it was, I decided to make one too." Students particularly like making something they can keep and use. (2) Three-color design is scatter-rug size. (3 and 4) Rectangle and squares were designed for both mats.

the role of the SUPERVISOR

By ANNA DUNSER

Art Director, Maplewood-Richmond Heights Schools
Maplewood, Missouri

Supervisors, sometimes called snoopervisors, come with assorted labels — art director, consultant, specialist — choose your own brand.

The supervisor's work varies with the size of the school district and the philosophy each holds. The work in a district not previously supervised will differ greatly from that within a district under the direction of one supervisor for a number of years.

The ideal supervisor is not an administrative officer. She does not dictate a policy or order a certain kind or amount of work to be done within a given time. She is a well-qualified specialist. Her job is to help the less experienced teacher.

A certain young man was interviewed by a superintendent who was in search of an art supervisor.

"What would you do," he asked, "if you found a teacher who held a philosophy different from yours and worked contrary to what you believed she should do?"

"I would discuss the matter with her and try to show her why I favored certain procedures," the young man answered.

"Suppose," the superintendent continued, "that after such discussions she still held to her own theories and methods?"

"I would not want to require that she do it my way, even if I could enforce the requirement. Neither would I want to have within the district a teacher who was teaching contrary to my beliefs. For as long as we were both in the same system, I would continue to discuss every phase of the matter with her, giving her more and more reasons and examples. Who knows, she might convince me that she is right!"

The above is one man's answer to the question. What would yours be?

Supervisors may differ in their ways of working and their ways may be equally good. Take the matter of a fixed schedule, or being on call. There is much to be said for each system and there are disadvantages to each method. A supervisor may have five buildings to visit. She goes to each school for one whole day and visits each class on a fixed daily schedule. The teachers know when to expect her and each arranges her work to conform to the supervisor's time. The classroom teacher is ready to ask for specific help she feels she needs, or she may conduct a class lesson which will demonstrate her regular procedure.

These regular visits provide a consistent and regular schedule but it means that new and inexperienced teachers get no more of the supervisor's time and attention than those who have taught for many years. It means, too, that help may have been needed as much as four days before the regular visit and it is not possible for a distressed teacher to get assistance in an emergency. The supervisor cannot stay with a teacher through several successive art periods to see a project through to the finish; yet this may be exactly what the teacher needs.

If the supervisor is subject to call and has no regular schedule for visiting, it is possible that the person who most needs a class demonstration may not call for help at all. The skilled classroom teacher who enjoys her work and is always eager for new ideas, or wishes to show the satisfactory work of her pupils, may call in the supervisor quite often.

The question arises: should the supervisor drop in on the teacher unexpectedly? She may be surprising only herself. Teachers have ways, it is said, of signaling if they have reason to dread the visit of a supervisor. But let us hope that the supervisor is so pleasant and so helpful that she is always welcome. The attitude of the pupils reflects the attitude of the teacher in regard to art lessons.

It would seem then that the best policy is a combination of the regular-schedule and the on-call schemes. Then there can be a regular schedule but it would be subject to change at any time. This has disadvantages too but seems the best for many districts.

How many teachers can one supervisor supervise? Perhaps one supervisor with an assistant for every 50 teachers would work satisfactorily. Each class can then be visited once in two weeks.

Where a greater number of teachers are served there are other ways of helping in addition to possible visits. A bulletin once a month or every two weeks keeps the teachers informed of art news in their own district, in the state and in the nation. It might also list suggestions for holidays and for units of work. It may contain notices of worthwhile articles in periodicals and of good books to read. It may commend someone's good work and caution against existing errors.

There are many duties of the supervisor in which the teachers benefit but do not have an active part. Such duties include membership and attendance at state and national art organiza- (continued on page 47)

**HAVE YOU
EVER SEEN A**

SPOOK?





SPOOK continued

Who knows what spooks look like?

Children do . . . and they prove it by concocting spook portraits of paper and paste.

By JESSE KOHL BROWN

"Have you ever seen a spook? Well, I have!"

"Did it fly and could it walk?"

"Could it swim?"

"How many legs and how many tails?"

"Did it scare you?"

After a little conversation like this, those who half-believed are firm believers, and the doubtful ones are willing to go along for the fun of it.

Each is curious about the piles of colored strips of paper, the paste, scissors and pencils in relation to a spook. Right away the boys and girls see the possibility

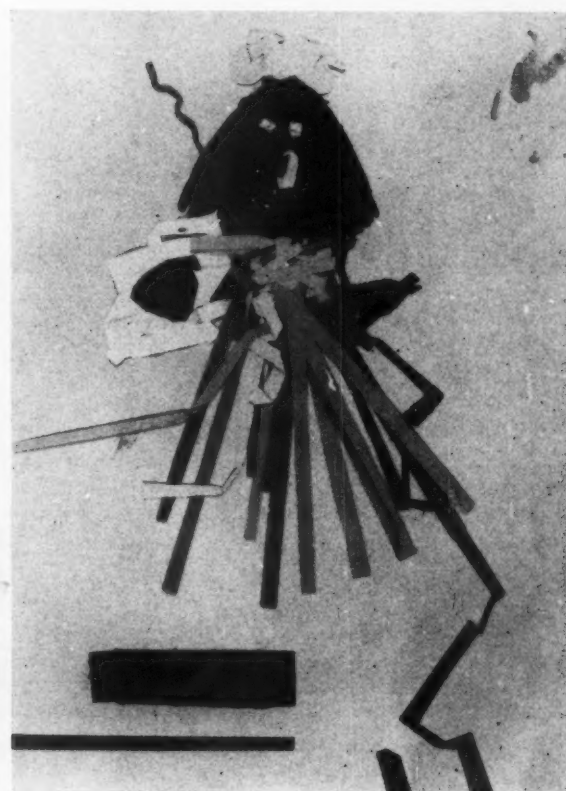
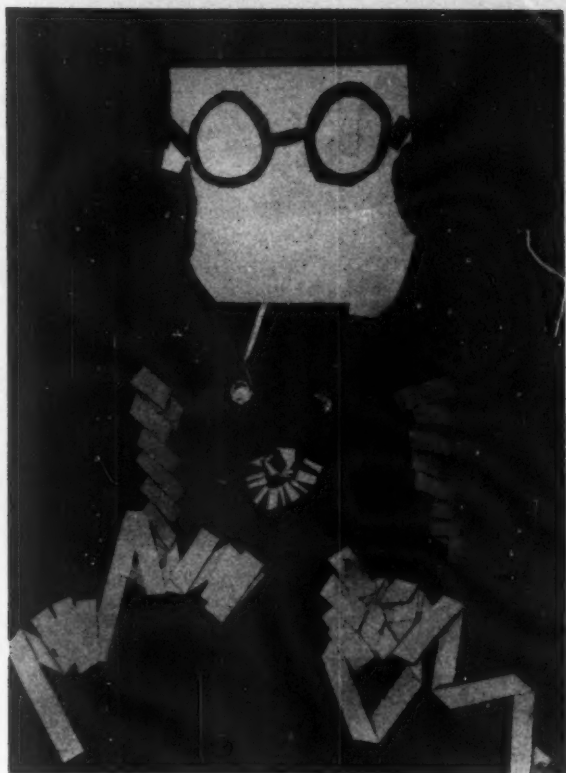
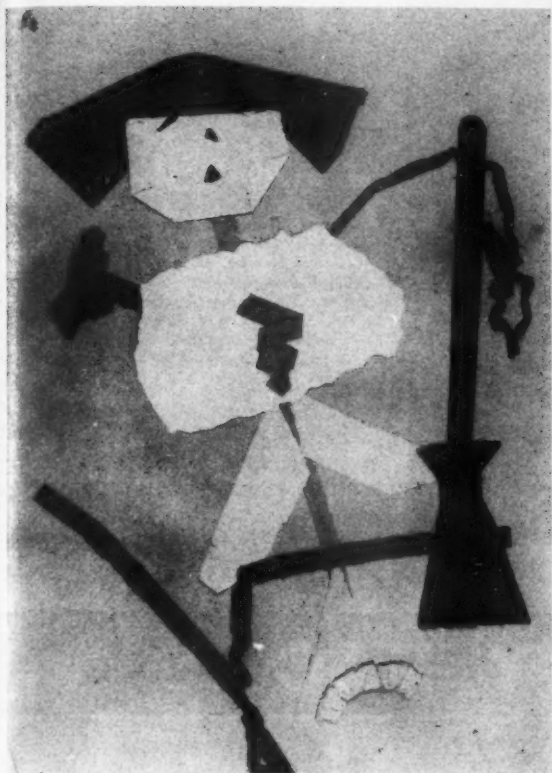
of making ribs from the bone-white strips or a curly tongue from the fiery red.

The paper is manipulated into curls, coils, springs, braids and ribbons by folding, slashing, curling, crumpling, twisting and tearing—all in the exciting 3-D world. Pieces are organized and assembled on a dark, scary background.

A first-grader creates a "mouse spook," a fourth grader develops a "fish spook," an eighth grader a "tow-headed ghost" — all in an experimental, imaginative and creative response to a stimulating environment and the simple challenge — "Did you ever see a spook?" •



According to elementary students spooks are colorful, sometimes jolly, sometimes morose and usually scary. Curls, coils, braids and ribbons of all colors spring away from subdued blue, grey or black backgrounds. Pasted down at strategic points, spooks' legs, arms and garments move with lightest air currents — a particular tribute to children's imagination.





(1) Student dons witch's mask to help her classmates make Halloween paintings. (2) Seventh-grader models basic form from mixture of sawdust, flour and hot water. (3) Layer of paper strips goes over form. When taken off, this paper shell becomes the mask. Student takes care not to lose shape of modeled features in applying paper strips. (4) Seventh-graders' wall display shows imagination freely applied to mask project.

NIGHT OF MANY FACES...

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3



By LUCILE H. JENKINS

Art Teacher, Northeast Junior High School
Kansas City, Missouri

The mask as an art problem has long been appreciated by students because it involves many art values including modeling, design, color and creative expression.

The merry-maker who dresses up in a false face on Halloween is following an Indian custom that was old when Columbus discovered America. Masks have been used by Indians all over the United States from Alaska to Florida. The Indian masks were believed to frighten away evil spirits that would bring disease and misfortune to the tribe. Some masks represent gods and spirits and are still used in Indian rituals and ceremonials.

The Eskimos of North America today use masks much like those of their ancestors. They are made

to represent the faces of animals and birds because each tribe believes that it had an animal ancestor and the mask stands for that animal.

Many African tribes still wear masks for special occasions. They are used in their ritual ceremonies and shamanistic magic. Each mask has a special meaning and helps to create a certain emotion in the onlookers. The masks are both plain and severe and often exaggerate the features of the face. These masks are really works of art — beautiful both in design and color — for they are made by the greatest artists of the tribes.

Oriental people use masks in their plays just as did their ancestors. Their masks represent a certain god, animal, person, or evil spirit, and the



(5) Water color of fancy dress ball is dominated by clown in red. Pirate wears black and gold. (6) Another version of fancy dress ball points up how differently students see the same models. (7) Fancy dress, false faces make Halloween an art holiday.



6



22

audience recognizes it at once. In Japan, the art of mask-making is a family tradition passed on from one generation to another.

As long ago as the 12th Century, Europeans began wearing masks in special plays and for gay festivals and parties. The masks we wear today on stage or at parties stem almost directly from these traditions. In some parts of our country they are worn for Thanksgiving and Christmas celebrations and of course the Mardi Gras in New Orleans. But the masks we wear most are the false faces of Halloween and these are worn just for fun. Through the ages, masks have been made of almost every conceivable material — copper, gold, feathers, fur, corn husks, wood and even the human skull. In the classroom we often make masks by decorating paper sacks or by cutting and folding a



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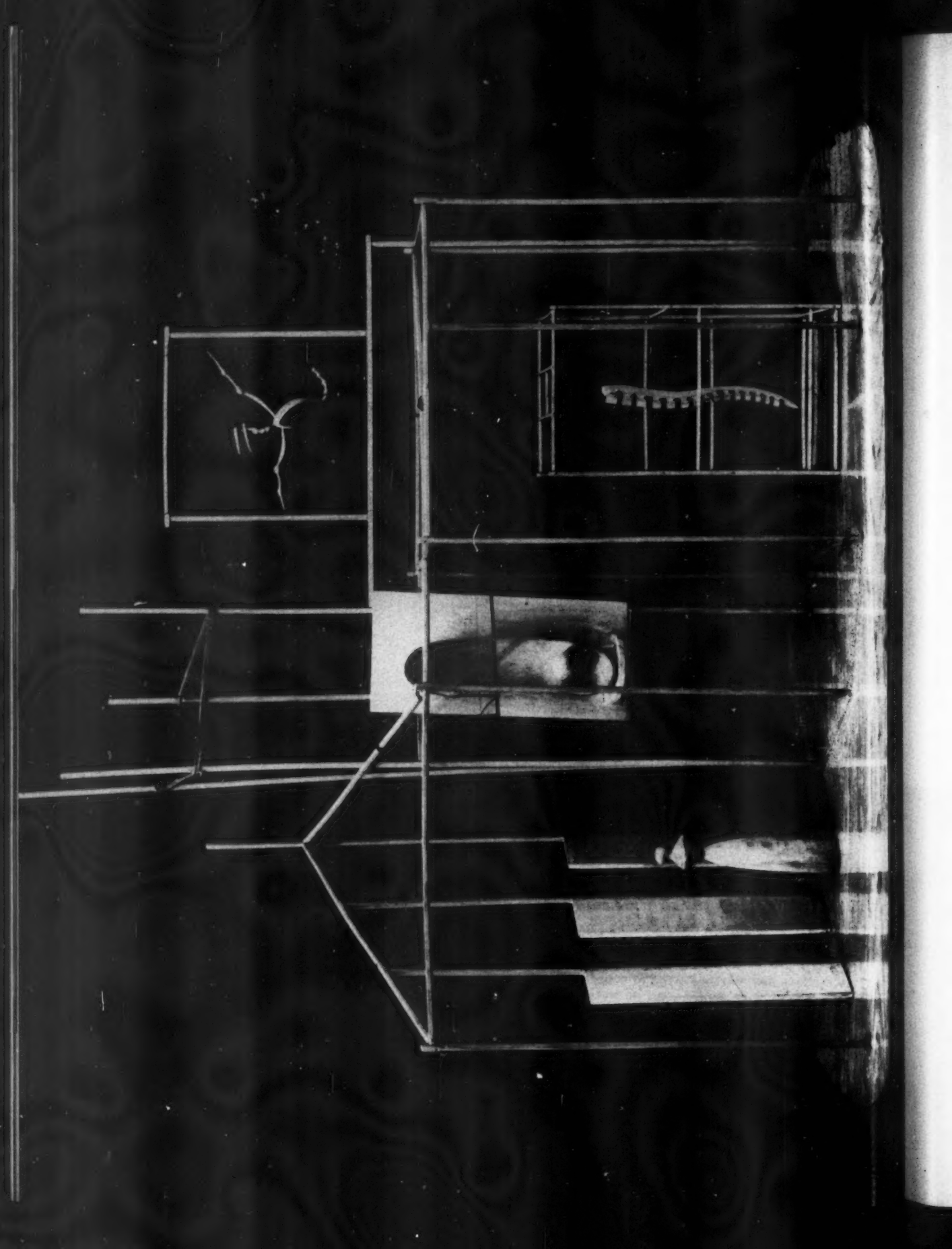
piece of construction paper. However, masks that are made for the purpose of wall decorations are usually made with wet paper strips pasted over a model of clay, or if clay is not available, a mixture of sawdust and flour over wads of newspaper (two parts fine sawdust to one part flour mixed together with hot water to a dough consistency). When the paper foundation is removed the fun of decorating it begins.

Since masks always suggest the unusual, it is an activity in which the individual can give free rein to his imagination. We may have a fantastic array of witches' faces with green or blue yarn hair; an African head hunter with a chicken bone through his nose; an Indian war chief; a pirate with brass curtain rings in his ears; a Hindu with a sparkling "jewel" embedded in his nose; and others with cot-

ton, steel wool, or even raveled rope for hair.

Later, when a class paints Halloween pictures, the masks may be used to advantage. Students find that if imagination or memory fails, a classmate can model almost any type of character needed by simply holding a mask in front of his face and assuming a characteristic pose. Painting this way seems easier and more carefree and the results certainly reflect the students' interest in this subject.

Although it is fun for students to use their ingenuity and imagination to make and design masks, at the same time it is a constructive learning experience. It leads to a wider knowledge and understanding of the customs of other races. Boys and girls learn that to many people down through the ages, masks have had serious significance. •



THE PALACE AT 4 A. M.—A construction in wood by Alberto Giacometti

ART APPRECIATION SERIES

FOR YOUR BULLETIN BOARD

This ghostly construction in wood, glass, wire and string is displayed under an eerie light in a special glass case at the Museum of Modern Art in New York City.

THE PALACE AT 4 A. M. is a cage-like wooden house with a skeleton of a flapping bird in the attic and a spinal column dangling downstairs. It is, indeed, the perfect setting for a Halloween ghost story.

From the age of five Alberto Giacometti showed an unusual interest in drawing and constructing. Later, when he began to study art seriously in Paris, he experimented with all kinds of materials, combining paint, bronze, wooden cages, plaster balls and even a model of a nose. Seldom was he satisfied with his creations, however, and smashed almost everything unless it was rescued by a friend. He constantly tried to develop a different approach to sculpture — something linear, free from mass and transparent. He never liked the resistance of stone which seemed to restrict his movements, but preferred materials without weight, perishable and fragile. In his studio one might see strange scarecrows made of white crusted plaster and red string — transparent skeletons in space.

By 1945 Giacometti had developed a manner of drawing and constructing figures which were very long and slender. A large exhibition of this new work was held in New York City in 1948 which brought him recognition as one of the most original sculptors living today. He now lives and works in Switzerland.

THE PALACE AT 4 A.M.
is reproduced
through the courtesy of
The Museum of Modern Art



WE PAINT WITH PAPER

By **JOHN LASKA**

University High School
University of Illinois
Urbana, Illinois

Judy, age 11, wields glue brush and scissors to make combined painting-collage with paper.

16-year-old boy's composition uses colored paper and textured clippings from magazine.





Students make color notes while sketching outdoors to have outline for laying in colored sections.

"After doing this, Mr. Laska, I can see a lot more sense in modern art!" This comment from one of my high school students gave me much personal satisfaction and marked the obvious success of our combined collage and painting project.

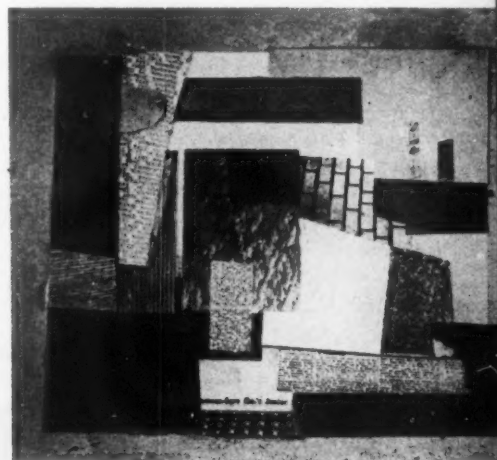
Initially, I took my classes outdoors to sketch for a couple of class periods. They made a series of landscape sketches, taking color notes, and used these later for etchings, wood blocks and paintings.

For the paper painting project, each student brought in old magazines and a box (cigar box, shoe box or similar) to serve as a "palette." Rubber cement, a stencil knife and a pair of scissors completed their equipment. On scrap mat board or cardboard from shipping cartons, the drawings were roughly laid in with a 6B pencil.

Next, the students thumbed through their magazines and cut out colored areas, textured areas, structural and architectural areas. Their "palettes" of colored paper sections built up rapidly.

I knew they were going to have a lot of fun the moment they started. Results were quick and easy to obtain. Several proceeded to "lay in" colored sections of paper with no hesitation. Their patterns and organization came immediately to life, and they were quick to take creative license with subject matter and materials.

Painting with paper is simple and inexpensive and it serves to expand students' understanding of what a painting is or might be. This makes it easier to introduce contemporary art and its theoretical basis — particularly analytical and synthetic cubism — in the study of art appreciation. •



17-year-old's work leans toward sophistication, while 13-year-old used direct approach for landscape at left. Collage and painting project expands students' understanding of what a painting is.



David Demonstrates **WOOD WORK**

By **JOHN LIDSTONE**

Supervisor of Arts and Crafts
Vancouver School Board
Vancouver, B. C., Canada

Photographs by **ROGER KERKHAM**

Division of Visual Education
Department of Education
Government of British Columbia

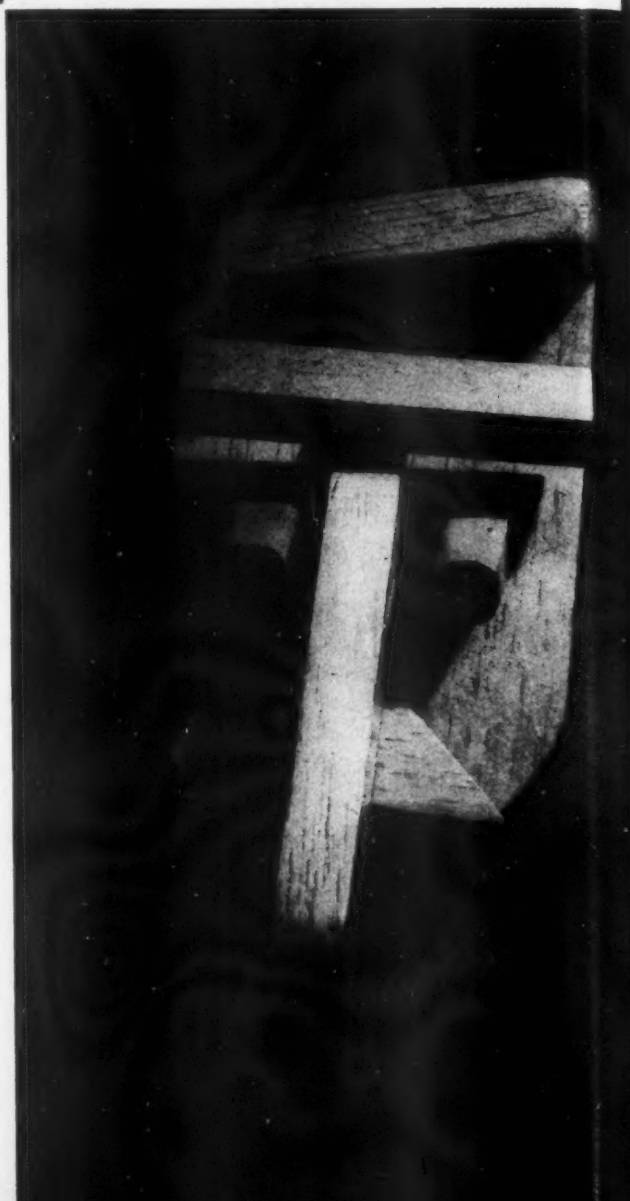
Carving, a valuable and always popular school activity, is often neglected by art and classroom teachers. Except with such materials as soap and wax, they find it difficult to teach carving without special equipment. Also, unless expertly presented, carving projects sometimes produce disappointing results.

Here, David, a seventh grade student, demonstrates a simple method of working with wood which permits a wide choice of projects. It requires no equipment or material other than blocks of some soft wood, such as pine or balsa, a coping saw, an X-acto knife, glue and sandpaper.

It is a method used by West Coast Indians to produce masks and totems and it provides upper elementary and junior high students a technique for creative work. Pupils of this age group often experience difficulty in "carving down" from the mass, but they easily grasp the possibilities of *building up* the main shape of their projects.

Once again, the pictures demonstrating the process are arranged in strips so that they may be pinned up on any art room bulletin board or used as a film strip in an opaque projector.

Many types of carving projects can be treated in this manner but masks are particularly successful. Boys and girls should be encouraged to choose original and imaginative themes for their carvings. David is interested in trains because his father is associated with the Canadian National Railways. A train conductor was a logical choice for his mask. •



David chooses a number of balsa strips and blocks from which to build up the basic form for his carving. He has decided to carve a mask representing a railroad conductor.



He uses a "zone" saw to cut the balsa strips. A coping saw could be used equally as well.



Quick-drying airplane cement (such as Duco) glues the pieces together as he proceeds.



He smooths the edges of the basic "face" shape. David has chosen to keep this part of the mask flat, but it might have been triangular, curved or built up into a box shape.



WOOD WORK

continued

Choosing another of his large balsa pieces, David tries to visualize how his mask will look and how best to proceed with its construction.



He uses the saw again to cut the nose piece. He cuts across the strip at the angle he thinks best for the nose to join the face.



With sandpaper he smooths each section so that they will fit neatly together.



He checks and re-checks to make sure the joint will be even and secure.





David has a picture in his mind of how he wants the nose to look. He adds more balsa to it and sets about carving it in the shape he has planned.



He knows that what he does with his hands must follow careful thinking. He studies his design to be sure it's working out the way he intended. When he's finally satisfied, he glues the nose in place.



Next, with a smaller balsa strip, David makes the eyebrows for his mask.



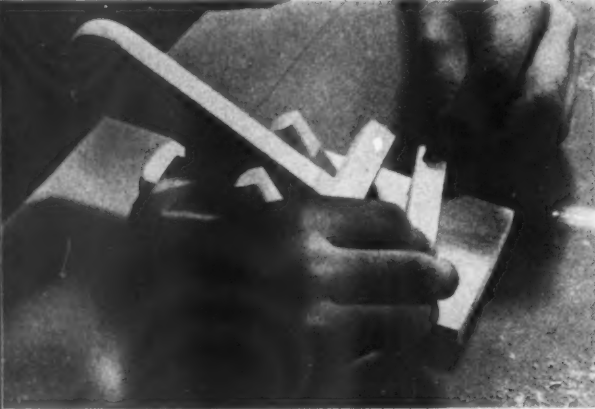
Standing up to get a different view David moves the eyebrows back and forth until he gets the effect he wants.



WOOD WORK

continued

He determines their position and cements the eyebrows in place, then carves and attaches the protuberant eyes.



Triangular scraps make a mustache and another strip becomes the peak of conductor's cap. (At this stage scraps of balsa saved from previous construction projects were used by the class to make everything from beards to head-dresses.)



David decides to vary the straight lines of the mask by setting the conductor's cap at a rakish angle.



He completes the construction by carving a badge for the cap. Before giving the mask to his father who wants to hang it in his office, David cleans up the surface with fine sandpaper, then gives it a coat of clear varnish. Others in the class painted their carvings with two or three basic oil colors.



Maria Anelli, age 11

ITALY'S CHILDREN LIVE UP TO THEIR HERITAGE...

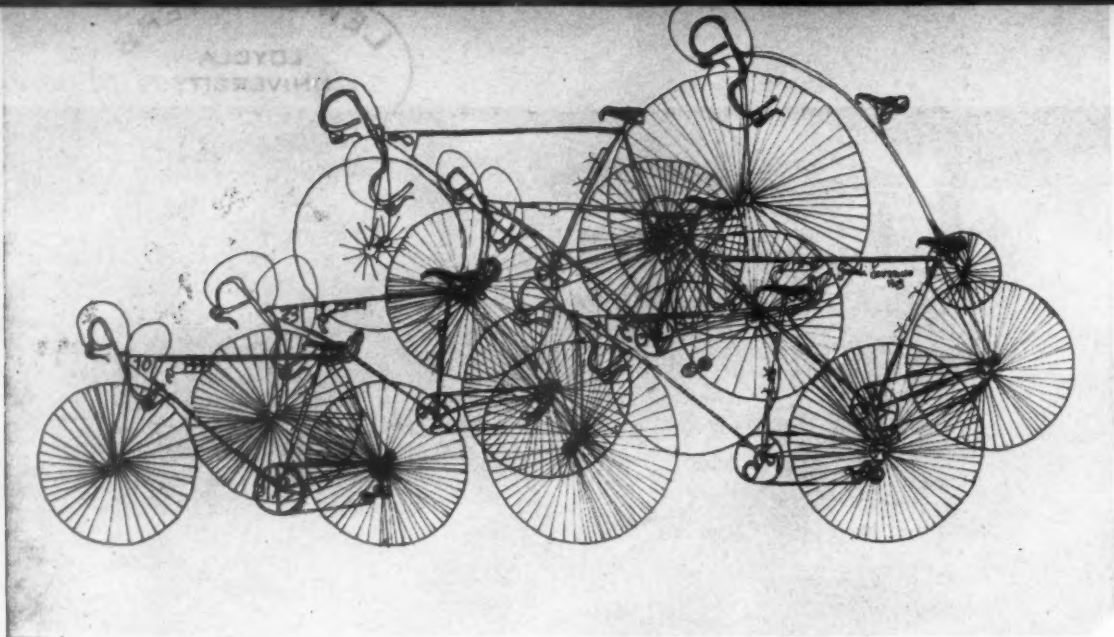
By **FREDERIC
MORONI**

Elementary Art Teacher
Severino School of Bornaccino
Sant'Arcangelo di Romagna, Italy

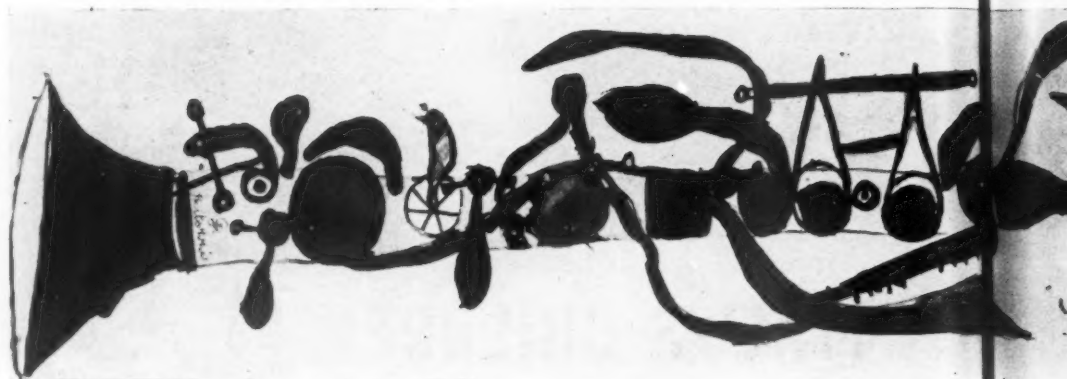
It is now six years since I became interested in child art. It began the day I saw the drawing of one of my pupils, Severino Guidi, then a seven-year-old boy in my first grade. Today he is a student at the Institute of Art of Urbino where he is learning among other things the art of etching. Severino, who comes from a poor farm family, is well known in Italy and throughout Europe as well. In Rome he is represented by the Gallery Chiurazzi at the Obelisco, and thus he can continue his studies in art.

My interest in his work plus my encouragement and admiration brought about his classmates' awareness of his interest in art and generated in them a love of drawing and painting. In a short time all my pupils were engaged in art work during their free afternoon period.

(continued on next page)



Guido Severino



Giovanni Bertozzi, age 8

It is not difficult to find gifted children in Italy. In my modest classroom, a poor abandoned granary, several children soon revealed unusual gifts in graphic expression — Enrico Raggi, Domenico Fiori, Anelli Maria and others. I used no particular method or system but rather followed their personal manifestations, surrounding them with approval. I became passionately interested in their manner of expression, excited by their discoveries, loving the same things they loved. It made me happy to see them open-hearted, confident and interested.

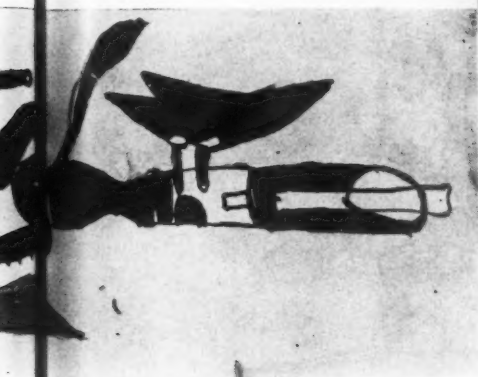
Severino would select some specimen of plant life or an insect that intrigued him, and find excitement and contentment in discovering its fine details, nat-

ural articulation and interesting structure. He would interpret with complete freedom these natural phenomena without the preoccupation of formal perspective or slavish imitation. Severino refused to use the brush since it would not allow him easy investigation of minute details nor the vitality of sharp lines. This is possible for him only with the pen. He also refused color, perhaps because color interferes with the brilliant sharpness of black and white.

In the drawings of Severino Guidi and his classmates is a record of tactile experiences, sensory and physiological, which are the most powerful means by which the child comes into contact with life. Always in his mind there are things that are real and things that



Enrico Raggi, age 11



are fantastic. How many times we as children played "train" with chairs! We had many people in the coaches. Loud and strong were the whistle and smoke of the locomotive carrying us far away to unknown cities — all in the warm corner where we lined up three chairs next to the kitchen cabinet!

While the child may draw realistically an object that is before him the intervention of fantasy is inevitable. Children must be free to select and evoke by the use of color interesting events which they have lived. Imaginative representation of his experiences through art is the frame through which he confides his dreams. •



Mafalda Mondaini, age 12





Our class read stories about people in other countries who wear masks for festivals and plays. We all wanted to make masks.

My mask is made from a big paper bag which I can put over my head.

First I painted the whole bag. The next thing I did was to cut holes so I could see out. Then I painted the eyes, eyebrows and nose.

I twisted paper around to make the ears and stuck them in holes at the top of the paper bag. Then I added a big mustache made out of grass. I think it is more fun to make your own mask than to buy one.

Sammie Pat Farquhar

Age 11
Houston, Texas



O
T

Large cardboard cylinder makes perfect backbone for three-dimensional totem pole of paper mache.



OUR TOTEM POLES TELL TALL TALES...



By **ESTHER W. CLARK**

Art and Social Studies Teacher
Park Hill Elementary School
Denver, Colo.

When my sixth graders began their study of Alaska, the first item to catch their interest was the totem poles carved by the Northwest Indians. They searched for pictures in books, magazines and travel folders and then became curious about the strange bird, animal and figure designs which were carved and painted on the poles.

The questions came fast: Why did the Indians carve on the poles? Where in Alaska did they live? Why were birds, animals and figures on some poles and then on other poles the birds and animals were poised as though they had the power of people? Who carved the first totem pole? What did the odd designs mean and what did totem mean?

These and many more showed that much research was needed. The students' subsequent reading brought out: . . . the belief of the Indians that they were descended from two clans — the raven and the wolf — and therefore could use the representation of the animal and bird as their badge or crest; that they were the sole users of this (continued on page 46)

Five teen-age boys cooperate in forming, painting, planning legend of pole.

By DERWIN W. EDWARDS

1954 SUMMER CONFERENCE OF NAEA

The Art Education Department of the NEA held its annual summer conference in conjunction with the NEA Annual Convention at Teachers College, Columbia University, New York City, June 28, 1954. It was the largest summer conference that NAEA has yet sponsored. Messages from the regional organizations were presented by (1) Mary Adeline McKibben, Eastern Arts Association, (2) Cathryn Samuels, Pacific Arts Association, (3) Catherine Baldock, Southeastern Arts Association and (4) Edith M. Henry, Western Arts Association.

Dr. Francis H. Horn, President of Pratt Institute, spoke on "The Arts And General Education" at the morning session of the one-day conference. A luncheon meeting was held at the Men's Faculty Club, Columbia University. Dr. Joseph Brennan, Associate Professor of Philosophy, Barnard College, Columbia University, spoke on "Art and Emotion" at the luncheon meeting and the group made a guided tour through the redesigned galleries of the Metropolitan Museum.



1



2



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4



5

Photo album courtesy of Wm. Milliken: (1) EAA, New York, 1954 — Chas Robertson, Cal Chapman, Chas. Baeder, John Courtney, Wm. Milliken. (2) Bernice Magnie, I. L. deFrancesco. (3) SEAA, Gatlinberg, Tenn., 1954 — Members attended Ceramics Workshop. (4) WAA, Grand Rapids, Mich., 1954 — Jean Dudley, Elmer Porter, Nick Severino, Beulah Book, Clif Gayne. (5) WAA demonstration of George Barford's space constructions.

PERSONALITIES

DR. EDWIN ZIEGFELD, Head, Department of Fine & Industrial Arts, Teachers College, Columbia University, conducted the 1954 Art Study Tour in Europe for Teachers College. He left for Europe ahead of the group to serve as Chairman of the International Society For Education Through Art which held its conference in Paris early in June. Dr. Ziegfeld took with him an NAEA Resolution from the council and a personal letter of greeting from Mrs. Marion Quin Dix, President of the National Art Education Association. Following the Paris conference, Dr. Ziegfeld met the Teachers College Art Study Group at Rotterdam where the European tour began. This fall Dr. Ziegfeld went to Japan to attend a UNESCO art seminar. As a representative of NAEA he recently has assembled work of American children and sent it to the Korean Federation of Education Association, Seoul, Korea.

DR. MILDRED FAIRCHILD, Associate Professor of Art Education, Teachers College, Columbia University, is on a 14-month leave of absence. Dr. Fairchild, along with six other teachers, has been sent by the U. S. Government to Kabul, Afghanistan. The team of seven U. S. teachers will serve as consultants at the University of Kabul to help them set up their own teacher training program.

MRS. EUGINIA NOWLIN, Senior Supervisor, U. S. Army Arts & Crafts Program, Washington, D. C. is doing a fine job with this very important aspect of adult education. Her program is far-reaching and most interesting. During two weeks of the summer she toured Europe conducting 11 art workshops in several different centers in Germany and France.

ROBERT B. BANISTER, Staff, Arts & Crafts Director, Fifth Army Headquarters, Special Services Office, Chicago, Illinois, is one of the members of Mrs. Nowlin's staff (see above). Last summer he conducted a very successful arts and crafts workshop at Purdue University. Recently he sold several of his water colors to the *Lincoln-Mercury Times* magazine for an article on Klamath Falls, Oregon.

MRS. MARION QUIN DIX, President of the NAEA, served as Director of the Creative Art Education Workshop at Rutgers University's 1954 summer session. Assisting Mrs. Dix on the workshop staff were Colvin M. Henry, Art Supervisor, Kearney, N. J., and Robert H. Johnston, Art Teacher, Elizabeth, N. J. The two-week workshop was very extensive and involved a number of resource persons from various fields. Among them was Charles

Robertson on the Theater and Derwin W. Edwards on Interior Design.

MRS. GRATIA GROVES, Director of Instruction, Charleston, W. Va., directed a workshop last summer in connection with the Educational Film Co. on *Use of Color Projection in the Art Room*. It was a one-week workshop sponsored by the NEA's Department of Audio-Visual Instruction. Mrs. Groves will serve as guest speaker and resource person for the section on Art in the Elementary Schools at the 1954 November meeting of the Ohio Art Education Association Convention in Cincinnati, Ohio.

MARISKA KARASZ, New York artist and guest needlework editor for *House Beautiful* directed a three-week workshop on Creative Stitchery at Miami University, Oxford, Ohio, this past summer. The workshop provided a new approach to design in textiles for the art educator who is interested in experimenting and exploring the use of a variety of materials. Abstractions in needlework by Miss Karasz demonstrate many new possibilities for designing with materials. The student learns to "paint" with a needle instead of a brush. Since 1948 Miss Karasz has given 27 one-man shows at various colleges and museums. She has exhibited in more than thirty galleries and museums.

New Building For NEA

The National Education Association has begun work on its new headquarters building. The major addition to the present building will provide much-needed space for the Association's expanding program. It is already evident, however, that when the \$5 million project is completed, more space will already be in demand. The situation points up the rapid strides the Association is making, and it evidences the great professional growth and development in teaching.

The new building is being financed primarily by contributions from Association members. The chief plan for fund-raising is a drive for life memberships, with most of the resulting funds being

allocated for the building program. These new life memberships are pouring in from every state and the number increases daily. The program's success demonstrates what can be done when teachers work together. And, indeed, a life membership in the NEA is good business as well as a professional obligation for every person connected with our public schools. •

Houston

(continued from page 11)

talent or interest in painting, drawing or any form of two-dimensional art but are eager to work with clay, leather, metal and the whole gamut of craft materials.

When the idea of the courses was
(continued on page 43)

NEW HORIZONS IN TEACHING

An idea we hope you find interesting and helpful



Stamp Collecting

HOW TO UTILIZE AS NEW TEACHING AID

A real American hobby—stamp collecting—encircles an estimated 10 million boys and girls. Based on 8 years' experience, Juanita H. Hughes of Oklahoma City gives, below, value of schools linking in with this interest



In hobby of stamp collecting are many situations involving use of numbers... Stamps expose child to world-wide postal rates. From this child picks up foreign terms and valuations... Forming a Stamp Bank Club to buy stamps requires use of simple bookkeeping with debit-credit columns and separate record sheet for each member. Also teaches business-like methods.

Study-skills in reading increase. Child turns to stamp handbook for help in classifying and to atlas and reference books for desired and necessary information.



Child enjoys the research that stamps invite. It's fun to center on topical subject. Stamps depict animal, plant, bird-life. They commemorate authors, artists, scientists. They record historic flights, expeditions, explorations.

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BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

VISUAL VARIATIONS, Gryphon Productions Inc., 117 Greene Street, New York 12, N. Y., 1953. Three minutes running time. Sound, black and white. Sale \$20.00. Rental \$3.00.

The work of Isamu Noguchi, the Japanese sculptor, is among the most exciting sculpture on the contemporary scene. Gryphon Productions, Inc., more interested in film as a art form than Noguchi as a subject, have used his work as material for juxtaposition before the camera to get some interesting visual effects. The setting is Noguchi's studio. By using various shots of sculpture, in some instances shown in great detail, many abstract compositions are created. The film is unique but lacks the finish of certain similar films. Inasmuch as Noguchi is one of the most interesting sculptors of our time and is so seldom photographed, this film should prove useful in art classes.

CHILDREN ARE CREATIVE, produced at Central Washington College of Education. Bailey Films, Inc., 6509 DeLongpre Avenue, Hollywood 28, Calif., 1953, ten minutes running time. Sound, color. Purchase \$100.00. Rental \$4.50.

The power of films to change the attitudes and values of teachers-in-service or teachers-in-training must have motivated the producers of *Children Are Creative*. Working on the premise that by contrast of new and old methods, the audience will gain new insights in the teaching of art, this film illustrates the differences between formal approaches to art in the school and an approach to art wherein the art experience evolves from an incident in the classroom. A mother hen and her chicks are observed by a group of children who subsequently use media of their own choosing to create their reactions to what they have seen. The teacher is shown as one who gives guidance in an indirect way to help the child achieve the effect he is seeking.

BACKYARD ARTISTS, Pat Dowling Pictures, Inc., 1056 South Robertson Blvd., Los Angeles 35, Calif., 1953. Ten minutes running time. Sound, color. Purchase on application.

The "backyard artists" are two children who are making pictures of birds with chalk in their backyard. The most effective parts of the film are those in which we see shots of birds. The construction of a birdhouse is suggested. Ostensibly this film is designed for parent education. It would have been

interesting to see a greater and more imaginative use of media in which the children could have interpreted their ideas of birds and their actions.

ARTS AND CRAFTS OF THE SOUTHWEST INDIANS, Santa Fe Railway Film Bureau, 80 East Jackson Blvd., Chicago 4, Illinois, 1953. 22 minutes running time. Sound, color. Free loan on application.

The Santa Fe Railway has produced many films for public relations purposes which are available at no cost to teachers. *Arts and Crafts of the Southwest Indians*, produced more as a travelogue, takes its spectators to the land of the Navahos and the Zunis. A variety of crafts such as weaving, pottery and jewelry are shown in the making. The processes and the setting in which these crafts are created are well illustrated. This film is most valuable as resource material on the Southwest Indian.

LOOK OF THINGS, General Motors Corporation, Department of Public Relations Film Section, 3044 W. Grand Blvd., Detroit 2, Michigan, 1953. 18 minutes running time. Sound, color. Free loan on application.

At the secondary level the General Motors Corporation film, *Look of Things*, would be quite useful source material on industrial design. The styling of automobiles, refrigerators, television sets, airplanes and other products is illustrated. Emphasis is placed on the importance of designing objects to fit the tempo of the times. Because of its professional approach, this film is best suited to students with vocational purposes.

CITY INSPIRED, Museum of Modern Art, 11 W. 53rd Street, New York, N. Y., 1953. 30 minutes running time. Sound, black and white. Art for the Family Series. Rental \$12.00.

City Inspired is one of a series of kinescopes used

Book reviewer Ivan Johnson is offering to JUNIOR ARTS & ACTIVITIES readers a list of the best books on art education which have been published in the last two years. For your copy, write to:
Mr. Ivan Johnson, Head, Department of Arts Education, Florida State University, Tallahassee, Florida.

originally in the very successful TV programs produced under the direction of Victor D'Amico of the Education Department, Museum of Modern Art. Parents and children are shown creating their reactions to the city with its tall buildings, its crowds and traffic rush, its moods of weather and season. Paintings of a storm, constructions and collages are among the creative activities shown. The effectiveness of this film is the manner in which the creative experience is developed. It does not seek to interpret for the spectator the city and its characteristics but instead strives to awaken him to the visual elements in order that he may give meanings of his own to them.

• • •

TOUCH WITH YOUR WORLD, Museum of Modern Art, 11 W. 53rd St., New York, N. Y., 1953. 30 minutes running time. Sound, black and white. Art for the Family Series. Rental \$12.00.

An awareness of tactile, kinesthetic and visual experiences is sought in **TOUCH WITH YOUR WORLD**. As in other films in the series of kine-scopes produced by the Museum of Modern Art, we see families participating in art activities. They discuss textures, pattern and form of various materials and how they may help to convey their ideas.

Hand sculptures, a tactile toy, a texture painting and constructions evolve from the discussions and experimentation. It must be borne in mind that this film and others in the series were originally produced for television. This at times restricts the manner in which activities may be shown. Two other films, *Under the Sea* and *Up in the Sky*, show the creative approach used by the Education Department, Museum of Modern Art, under the direction of Victor D'Amico. These films effectively illustrate the ways in which adults and children respond to creative teaching. They do not suggest formulas or activities for teaching but they do awaken in us the potentialities for approaching a great variety of people's interests. •

Houston

(continued from page 41)

first discussed with the high school art teachers they were somewhat apprehensive about the quality of work that might be expected from students who had taken no beginning or basic course in art. However, it was decided to try it on an experimental basis. The teachers planned to stress the design aspect of every craft they discussed and introduce a thorough background of art appreciation relating to the craft projects.

From the beginning, the courses have been popular and successful. The strong emphasis on good design and craftsmanship have guided students to a better appreciation of contemporary furniture, home accessories, textiles and costume design. They eagerly visit shops, museums and artists' studios. They are becoming more discriminating consumers in point of art quality as well as better producers.

It is well known among art educators that production is the main-spring of appreciation and it is being demonstrated in the handcraft classes that the two must go together. There is no excuse for a "made by hand" article that is bad in design and slipshod in craftsmanship. The ultimate objective for hand-crafted articles must be beauty of form and color, appropriateness of materials and originality of design.

From kindergarten through high school, art has an important place in the Houston curriculum. Few other subjects offer the same possibilities for creative, independent, exploratory experiences. Few other subjects have the freedom of teaching materials that include whatever might be at hand; interesting new building supplies, by-products and left-overs, exciting nature forms like driftwood, rocks, shells, grasses and seed pods.

Because stress is placed on the discovery of useful materials and those that are different, it should not be inferred that the children are dependent on haphazard media for their art activities. The ordinary materials, such as paper, paints,

(continued on page 46)

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SHOP TALK

SCREEN PRINTING KITS

If you didn't stock up this fall on the new screen printing kits produced by the Wilson Arts & Crafts Company to be used with NU MEDIA, better late than never. These sturdily-built frames stretched with coarse netting have made it possible to take screen printing into the elementary grades. And do the kids love it! And the nice part about NU MEDIA is that there are so many different uses for it, including finger painting on almost any kind of paper. But get the full story by dropping a line to Wilson Arts & Crafts, Dept. JA, 323 S.W. 4th Avenue, Faribault, Minnesota.

NEW IDEAS

Looking for new ideas and new materials? You will find thousands of items for practically every type of art activity in the new 1954-55 catalog of the EASTERN HANDICRAFT SUPPLY CO., Dept. JA, 151 Spring St., New York 12, N. Y. New listings

cover such fields as candle-making, plastics, metal enameling, tile and glass painting, leathercraft and ceramics. By the way, ask them for free sample chips of decorative plastics for lampshades, place mats and mobiles.

NEW PRODUCTS

GRUMBACHER has two new products which you will want to stock for your art room. Their TUFF-FILM SPRAY is completely transparent and colorless. It is a clear fixative to be used exclusively on art work, paintings, and all paper surfaces. It is a pressure-type fine mist fixative which really protects the surface with a lasting, scuff-proof transparent film. How much? \$1.95 for a 12-ounce can. GRUMBACHER is also producing a RETOUCH VARNISH SPRAY which is a colorless, genuine damar varnish for protecting oil paintings until sufficiently dry for final varnishing.

It protects the oil painting from dirt, dust and grease while drying. It brightens and freshens colors in dull "sunken" areas. Just aim it and use it. When you write, don't forget to request Dong Kingman's 16-page reprint, "Water Color Notes." M. GRUMBACHER, INC. 484 West 34th Street, New York City. (If you read this month's editorial, you know the code is hidden deep within the address!)

NEW DIRECTIONS

To make enameling on copper easy for beginners, the AMERICAN ART CLAY COMPANY has just published a 24-page booklet entitled "Amaco Metal Enameling." Step-by-step directions are given with accompanying illustrations.

Methods of application illustrated and described are: Dusting, Spatula Method, Pouring, Dipping, Spraying, Stencil Method, and Painting. Other subjects discussed include: Cleaning the Metal, Kiln Firing, Finishing Enameled Pieces, Metal Foil, Attaching Jewelry Findings, Enameling Gold and Silver, Counter-enameling, Soldering, and Traditional Techniques. There is also a listing of electric Amaco Metal Enameling Kilns and Amaco Metal Enamels in both 80 and 200 mesh.

To cover handling and mailing costs, this new 8½ x 11-inch, 24-page booklet carries a nominal price of 25 cents postpaid. For your copy, send cash or stamps to the Educational Department, American Art Clay Company, Dept. JA, 4716 West 16th St., Indianapolis 24, Indiana. •

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Below are listed free and inexpensive booklets, catalogs, and samples offered in the advertising and Shop Talk columns of this issue. To obtain free materials, simply fill in the coupons on this page, one coupon for each item you desire. Starred (*) offers require a small payment and requests for these items must be sent direct to the advertiser. Send all coupons to:

READER SERVICE, JUNIOR ARTS & ACTIVITIES, 542 N. DEARBORN ST., CHICAGO 10, ILL.

ART REPRODUCTIONS

Folder showing two color prints from "Education and Art." Artext Prints, Inc., Westport, Conn. Adv. on page 49. No. 438.

*Sample Mazzon card with list of the 26 titles available. 10 cents. Artext Prints, Inc., Westport, Conn. Adv. on page 49.

ART SUPPLIES

Catalogue. New York Central Supply Co., 62 Third Ave., New York, N. Y. Adv. on page 43. No. 406.

AUDIO-VISUAL

Details of "How Teachers Are Using Handmade Lantern Slides." Keystone View Co., Meadville, Pa. Adv. on page 51. No. 417.

BRUSHES

Dang Kingman Reprint. M. Grumbacher, Inc. 484 W. 34th St., New York 1, N. Y. Adv. on page 46. No. 416.

CERAMICS

Handbook, "Serama Modeling Clay." Favor Ruhl & Co., Inc., Dept. JA, 425 S. Wabash Ave., Chicago 5, Ill. Adv. on page 46. No. 439.

CHALK

Sample. Weber Costello Co., Chicago Heights, Ill. Adv. on page 51. No. 412.

CRAFT SUPPLIES

*Catalog. Send 25 cents to Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 49.

List of Supplies. Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 49. No. 405.

8 page folder on woodcarving tools. Frank Mittermeier, 3577 E. Tremont Ave., New York, N. Y. Adv. on page 43. No. 408.

28 Page catalog. Dept. T10, X-Acto, Inc., 48-41 Van Dam St., Long Island City, N. Y. Adv. on page 51. No. 422.

*40 page Whittling booklet with detailed instructions and plans for 34 projects — 25 cents. Dept. T10, X-Acto, Inc., 48-41 Van Dam St., Long Island City 1, N. Y. Adv. on page 51.

Complete catalog. Crafttools, Inc., 401 Broadway, New York 18, N. Y. Adv. on page 43. No. 435.

1954-55 catalog and free sample chips. Eastern Handicraft Supply Co., Dept. JA, 151 Spring St., New York 12, N. Y. See Shop Talk. No. 437.

Illustrated catalog. J. L. Hammett Co., 266 Main St., Cambridge, Mass. Adv. on page 46. No. 427.

Literature. Acrolite, Inc., Dept. JAA, H. I. side, N. J. Adv. on page 50. No. 441.

LEATHER

Illustrated Catalog. J. C. Larson Co., Inc., 820 S. Tripp Ave., Dept. 4102, Chicago 24, Ill. Adv. on page 49. No. 433.

MATS

Folder and prices. Ivan Rosequist, 18 S. Convent St., Tucson, Ariz. Adv. on page 48. No. 434.

METALS

*24 page booklet "Amaco Metal Enameling" — 25 cents postpaid. American Art Clay Co., 4716 W. 16th St., Indianapolis 24, Ind. Adv. on page 48.

MUSIC

1954 E.M.B. Guide. Educational Music Bureau, Inc., 30 E. Adams St., Chicago 3, Ill. Adv. on page 50. No. 415.

PAINTS AND CRAYONS

Catalogue of materials and fascinating book on finger painting, "Adventures in Color." Milton Bradley Co., Springfield 2, Mass. Adv. on page 2. No. 432.

Full story. Wilson Arts & Crafts, Dept. JA, 323 S. 4th Ave., Faribault, Minn. See Shop Talk. No. 436.

Colorful Crayon folder. Dept. JA-29, The American Crayon Co., Sandusky, Ohio. Adv. on back cover. No. 442.

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Attractive Discounts. Bienfang Paper Co., Inc., Metuchen, N.J. Adv. on page 44. No. 440.

PLASTICS

Catalog and Price List, Bulk Plastics. Interstate Training Service, Dept. C-49-K, Portland 13, Ore. Adv. on page 51. No. 402.

Catalog and Price List, Plastic Project Kits, Interstate Training Service, Dept. C-49-K, Portland 13, Ore. Adv. on page 51. No. 403.

Folder, Plastics Training Course. Interstate Training Service, Dept. C-49-K, Portland 13, Ore. Adv. on page 51. No. 404.

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*Intriguing, instructive catalog of semi-precious stones and supplies. 25 cents. Sam Kramer, Dept. J, 29 W. 8th St., New York 11, N. Y. Adv. on page 49.

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(continued from page 43)

brushes, crayons, ceramic supplies and many others are furnished to all schools and put to good use. However, with the changing concept of art education, emphasis has shifted away from the mere teaching of techniques. Children are helped to discover the uses of art in their everyday experiences and the whole community has become their art laboratory. It furnishes scenes to paint, places to visit, materials to use, public buildings in which to hold exhibits and resource persons to help.

We are fortunate indeed that the major cultural organizations in Houston so thoroughly support the school art program and offer advantages to children that the schools could not provide alone. Among these is the cooperative program between the schools and the Museum of Fine Arts wherein additional instruction is provided for talented children.

Two art specialists employed by the schools are assigned to the

Museum as teachers of talented children. They also hold Saturday morning classes for all interested children irrespective of talent. Part of their time is given over to presenting art lectures in the schools.

Regularly scheduled tours to the Art Museum and to the Museum of Natural History are provided for children in the sixth and eighth grades. Tours to other exhibit galleries and historic landmarks are arranged by individual teachers and classes. Students show keen interest in what goes on in the local environment and welcome invitations from civic organizations to participate in community affairs.

It is significant that many of our young leaders in cultural and community affairs were identified as talented in art early in their school years and were given special aid in developing their talents. This is as it should be for the rise in culture in our community is dependent on those with creative vision. To this end art education has an important part to play. •

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Totem Pole

(continued from page 39)

symbol in telling stories, singing songs and performing the ceremonies that came down to them from their ancestors.

... that this system is totemism and the animal or symbol is a "totem."

... that this was a convenient way to record and thus preserve stories.

... that there is some mystery about the earliest poles. More is known about the Northwest Indians, particularly that the poles are mostly the work of Tlingit Indians who live in the Alaskan Panhandle.

... that there were several kinds of poles — family crest, those recording the legends of a tribe, a chief's adventures, a special event, or a "ridicule" pole that was meant to shame a person who failed to meet an obligation.

... and that a party was given when a pole was finished and the story recited to admiring friends.

The children began to draw and model totem poles in clay, but they kept talking about making large poles like the real ones, much taller than people. Then one day they asked if they could use the roll of 24 inch kraft paper. They lost no time in setting up groups of two, three, even four. They cut long strips of paper, found a place on the floor or pushed two tables together and busily sketched with chalk. Some of the children consulted books again. Others talked and planned their ideas cooperatively. They told me their poles were to be "made up" and wouldn't be like any other pole in a picture.

This project continued for many weeks with no lessening of interest. During art classes, when 10 groups of the 33 members arranged the long papers on the floor and a few on tables, there was little space left. The students regarded their drawings highly and took off their shoes to move around more carefully. They were considerate of each other's efforts and quick to

share information, ideas and suggestions as to arrangement of designs and colors. They shared, too, their "discoveries" of unusual colors in paint mixing. The children did all of the preparation of the tempera paint. Although the clean-up job was big each learned to be responsible for materials and equipment. There were five boys who had noticed a large cylinder of cardboard in the storeroom and insisted it would be a good frame for a paper mache totem pole. It would stand up like a real one. Paul and John who had made a very fine paper pole took over as leaders and lined up three other boys to help.

The creative writing that goes with each pole is quite as important as the art work. Each member of the group contributed to the writing, checking for correct sentences, paragraphs and spelling. As the different groups finished, the poles were cut out and hung along the walls and the children went on to other art interests. They had made noticeable progress in cooperativeness and resourcefulness as well as the development of skills. •

REMEMBER...In May, 1955,

Galerie St. Etienne, New York City, will exhibit children's art selected by *Junior Arts!*

Titled "As I See Myself," the exhibit will feature self-portraits and drawings of children's activities. Any child from kindergarten through Grade 8 is eligible. Number of entries from one school is unlimited but teachers should choose carefully the most personal and sincere art expressions of their students.

Any art media that will not smear may be used. Maximum size of drawings is to be 18x24 inches and they need not be matted.

On the reverse side of each entry must be printed the title, child's name, age, grade, school, city and state, and possibly a short statement by the child about his work. Drawings must be mailed flat between heavy cardboards, not later than February 1, 1955, to:

Dr. F. Louis Hoover, Editor
JUNIOR ARTS EXHIBITION
Illinois State Normal University
Normal, Illinois

(See pages 26 and 27, September, 1954, *Junior Arts & Activities*)

Supervisor

(continued from page 16)

tions. The supervisor will consult the teachers in the matter of art supplies but the responsibility for quantity and quality rests usually with the supervisor.

But the work within the classroom is what interests the teachers most.

Do the teachers want the supervisor to take over and conduct the class and carry the lesson through to completion? When a supervisor conducts a class she has complete control of the situation and is demonstrating for the benefit of the teacher. She is not merely helping the teacher get through a difficult task. The demonstration is ultimately for the children through making the teacher better able to carry out the work. But the immediate goal is to show the teacher how to teach a class. She may give this demonstration at the request of the teacher, or she may request the privilege of presenting a lesson because she feels that the teacher needs that particularly kind of help.

When the classroom teacher does the teaching the supervisor is observing her methods so that they may discuss any shortcomings later. The practice of both teacher and supervisor having a finger in the pie is fraught with danger. A pupil may ask one for a suggestion and then go to the other, and the suggestions are not likely to be the same. One inadvertently may contradict the other. One may have a certain outcome in mind while the other is thinking of another result. As an example the teacher may present a lesson for the purpose of making the child independent in his thinking. The supervisor may have in mind that a child needs encouragement at certain points. Of course the classroom teacher usually knows the needs of her individual pupils best.

No matter whether the teacher or the supervisor demonstrates, there is need for a conference afterward. When is there an opportunity for such discussion?

In some districts special provision is made for conferences. The

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- Window decorations
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teacher may have a free period which she can use for this purpose occasionally. The conference may be before or after school. The supervisor may have an assistant who takes over a class to free the teacher for a conference. These individual conferences do not eliminate the necessity for group meetings within a building or for the entire district. There are always suggestions and advice which the supervisor wishes to give to a group in order to bring to mind touchy subjects without making them personal.

Perhaps the supervisor's most important duty is to inspire the teacher to do really creative teaching. The teacher works to make the children more and more independent in their thinking, to have

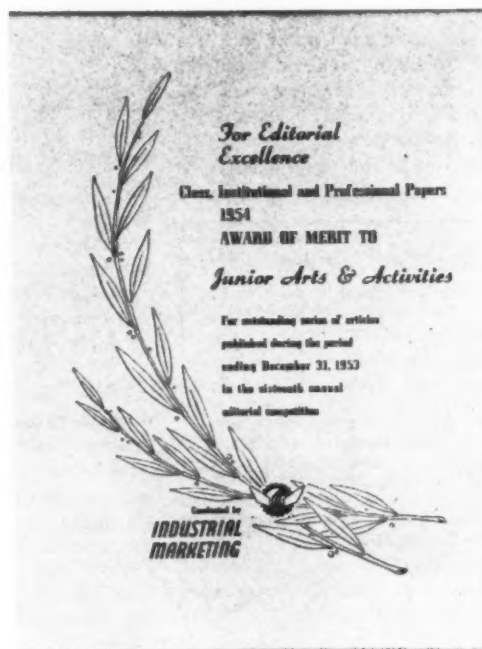
initiative and to use their innate faculty of imagination. She wishes to develop good taste in the children so that it becomes second nature.

These are the same things the supervisor hopes to see develop in each and every teacher if she isn't already a creative one. They should become more and more independent of supervisors, show initiative and use their own judgment and imagination in dealing with children.

In other words the ideal supervisor would work herself out of a job if it were not for the inexperienced teachers that come into the school system each year and the few teachers who are slow in learning the basic principles of a creative art program. *

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Printmaker

(continued from page 13)

or phonograph needles work well. For engraving on metal, cut down and retemper old dental tools or nut picks and wrap the handles for easier handling. These, being heavier and better balanced, make fine tools.

The young artist may want to check his progress from time to time. This may be done by putting the plastic plate over a dark piece of paper. In the case of metal plates, whitening or chalk rubbed lightly over the surface will bring out the cut lines and show the progress being made. The metal plates should be wiped clean again before continuing the etching or engraving process. (Another method of checking the progress is to pull a proof or sample of the design.)

The etching on sheet plastic placed over a piece of dark construction paper looks like etched glass — so interesting that some of the youngsters preferred not to print certain plates, and they matted and framed them instead.

The printing process itself is of tremendous value as art experience. As a moist print emerges from the press, it never fails to bring forth ooh's and aah's from the onlookers. The printing may be done by several methods. Although an etching press is the best method of printing, it is not the only one. A hand operated clothes-wringer will do the job. The main problem is getting sufficient pressure on the plate in order to pick up the ink and print.

Ordinary printer's ink is inexpensive and does a very satisfactory job of printing the celluloid or plastic plates. A dauber or ink applicator is handy and helps keep hands clean so that one may handle the printing paper without soiling it. A dauber may be made by wrapping a ball of gauze or cotton on the end of a pencil or dowel and tying on over it a layer of oiled silk or thin leather from an old glove. Leather is used by professional print makers, because it does not deposit lint on the delicate burr of dry point or engraving.

The ink for printing should be thinned with turpentine just slightly. Apply ink to the surface plate, making sure to cover all of the drawing. Then with a soft clean cloth wipe plate almost clean, except where a tone quality is desired. Further adjusting of the tone may be done by the finger tips or by the palm of the hand, in the time-honored way of the artist-etcher.

Paper is still another problem. White drawing paper like that used in most school art rooms can be used. The paper, however, must be porous so that it will absorb water. Sheets of the paper should be cut to the desired size and soaked in water for several minutes and then placed between sheets of blotting paper. This should be done at least an hour before printing.

Padding and a sheet of metal which acts as the bed for the press are two more requirements. Paper padding in the press helps to either increase or decrease the pressure. This takes some experimentation to achieve the best results.

The printing process begins by placing several thicknesses of newsprint on top of the metal sheet or press bed. Then put the inked and prepared plate face up on the newsprint. The next step is to place very carefully, over the inked plate, a sheet of the moistened paper to be printed. The padding goes over this and next a sheet of thin cardboard. The plate is now ready to print. The last step in printing is to feed the combination of metal sheet, etching plate and padding through the press. Now remove the padding and carefully pull the printed proof off the plate and lay it out to dry.

Several colors may be printed on one piece of paper, as the ink is waterproof and may be moistened again in order to introduce another color.


The print may be colored by water color applied directly on the print. Other media may also be used — tempera, oil, colored pencils, etc. Rolling a lightly inked brayer over the print with another color achieves an interesting tone quality. Tones and areas of colors may also be put into the print with a dauber, a piece of sponge or a

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Rags to Rugs

(continued from page 15)

It is something you can keep, not throw away!"

The project begins with a period of time devoted to design. There is little restriction of the individual in terms of "design rules." Some students are more concerned with such elements as balance, unity, line and mass. Others will feel their way into a pattern by working more directly with the material. However, the chief concern at this time is that the student become aware of the nature of his material and tool.

The media used in arriving at the design could be finger paint, chalk, thick tempera or torn paper. Each has something to offer as a vehicle for design, particularly because they are in keeping with the tactile experiences of rug hooking.

The actual hooking of the rug requires no more than a piece of burlap or vegetable sacking, a crochet hook or hooking tool, some manner of frame, and a variety of yarns, dyed strips of stockings or rags. The design is sketched on the burlap, the burlap is tacked firmly to a frame or inserted between sturdy embroidery hoops and the hooking begins!

Although the students are encouraged at first to work on small mats, they usually go on to a larger rug. This has in some instances become a full scale family project. The rug hooking project begins but seldom ends in the classroom! •

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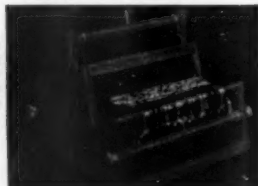


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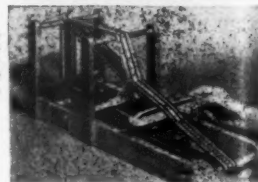
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Dear Reader

Under what circumstances do you believe that a teacher can inspire a child to express himself most completely and most effectively? When the teacher is a talented artist herself? When she is lucky enough to have highly talented children in her classroom? Most art educators would agree that actual talent on the part of the teacher or student has little to do with our evaluation of the art program, particularly at the elementary level.

Of first importance is a deep understanding on the part of the teacher of the children in her classroom. She must be able to understand and anticipate their interests, needs and desires whether or not they conform to the textbooks she studied in college. She must be especially interested in the child who finds it difficult to adjust himself socially to the rest of the group.

Granted that this calls for a special type of personality on the part of the teachers as well as a sound education in the psychology of child growth and development — but this is the type of teacher you want to teach *your* child and I want to teach *my* child!

This teacher builds her total program of learning experiences on the ability to **identify** herself with her children. It assures her, first of all, of reaching her children as individuals and as a group. It helps her to understand how they will find pleasure and satisfaction in creative expression.

Such a teacher realizes that just as she must be able to identify herself with the child to achieve an effective rapport, so must the child be able to identify himself with the idea or the experience which he is to express in his drawing, his painting or his clay modeling. If the teacher has unwittingly suggested or assigned a topic which has little meaning to the child, it is to be expected that the less submissive will react with a typical "I don't want to," or "Do we have to?" or "I don't know how." This is the teacher's cue that something is radically wrong. It is not necessarily a stubborn unwillingness to conform or cooperate, but rather an indication that there is no immediate identity between the child and that which is expected of him.

For the child to express himself most completely and effectively the activity must be a result rather than a means of an experience or an interest — whether it be actual or vicarious.

The successful teacher, then, is one who has a deep understanding of the child, motivates him to actions which are based on experiences meaningful to him, and encourages him to carry his expressions to a satisfying realization.

Sincerely yours,

F. Louis Hoover

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(Signed) Samuel Bookatz



Samuel Bookatz is represented in the Corcoran, Phillips and Barnet Aden Galleries and Smithsonian Institute of Washington, D. C., also in the Cleveland and Milwaukee Museums of Art as well as in many private collections.

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